
AMUSEMENTS.
UNION SQUARE THEATRE.

Under the management of J. M. HILL.
MONDAY NIGHT, MAY 13.
SATURDAY MATINEE ONLY.
FIRST TIME IN NEW YORK.
 By special arrangement with
RICH & HARRIS.



PROUTY
Mr. RICHARD GOLDEN as
"OLD JED."
Special Scenery and Rural Effects.

UNION SQUARE THEATRE
J. M. HILL Manager
2ND WEEK
ROBERT CLINCH
A BRILLIANT SUCCESS.
EVERY EVENING AT 8.15.
MATINEE SATURDAY ONLY.
MONDAY, MAY 13.
OLD JED PROUTY.

14TH ST. THEATRE. COR. 6TH AVE
THIRD WEEK OF
I. M. FRANKS

J. R. EMMET
in his greatest success,
UNCLE JOE;
OR, FRITZ IN A MADHOUSE;
New Songs, including Laughing Jack.
Gallery, 25c., Reserved, 35c., 50c., 75c., 1st, \$1.50.

BIJOU THEATRE. Broadway, near 30th st.
Matinee WEDNESDAY and SATURDAY
10th week of the "irresistibly funny comedy,"
A MIDNIGHT BELL
By HOYT, Author of "A Brass Monkey."

CASINO. BROADWAY AND 39TH ST.
THE SPARKLING OPERETTA,
THE
BRICADS.
 Libretto by W. S. Gilbert. Music by J. Offenbach.
 Admission 50 cents. Seats reserved 2 weeks in advance.
MONDAY, MAY 13 GRAND OPENING OF THE
BRAILLIANTLY ILLUMINATED ROOF GARDEN.
ACADEMY. 25c, 50c, 75c, \$1.00.

THE WIFE [=] **THE WIFE**
 Four Weeks More. Nights, Wed., Thurs., and Sat.
LYCEUM THEATRE 4th ave. and 23d st.
 Release and Dr. Miller's Famous
THE WIFE [=] **AT 18** [=] **THE WIFE**
 [=] **THE WIFE** [=] **Mat. Saturday.** [=] **THE WIFE**
AMBERG THEATRE, IRVING PLACE & 15TH ST.
 To-night, last time, the musical farce, "Dunkel-
 Dunkel; or, Die Hochzeit des Kesservintzen."
NO EQUAL IN THE WORLD.
THEISS'S NEW MUSIC HALL AND ALHAMBRA COURT, 136 E. 14th st.

19TH ST. and 4TH AVE. | BATTLE OF GETTYSBURG. | OPEN ALL DAY & EVENING.

EDEN MUSEE. | **LADY DANGERS.** | APT. EVENG.

BROOKLYN AMUSEMENTS.

"THE WORLD IS MINE."
H. R. JACOBS' BROOKLYN THEATRE.

COR. WASHINGTON AND JOHNSON STS.
MATINEES:
MONDAY, WEDNESDAY AND SATURDAY.
THE ONLY PEEKLESS

CORINNE,

In a brilliant production of London and
America's Greatest Success.
MONTE CRISTO, JR.
Adapted, arranged and produced under the immediate
direction of
MRS. JENNIE KIMBALL.
50 GREAT ARTISTS 50
IN A WEALTH OF REPENDOR.
POPULAR RESERVED SEATS.
PRICES. 20c. 30c. AND 50c.
NEXT WEEK
OLIVER BYRON IN THE "INSIDE TRACK."
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GRAND THEATRE (Grand st., Brooklyn, N. Y.)
WEEK OF MAY 13.
WM. AUSTEN'S
EUROPEAN NOVELTY COMPANY
 The Best of all Specialty Combinations.
ACADEMY OF MUSIC.
 SATURDAY, MAY 11, 7.30 P. M.
C. H. RIVERS.

Grand Children's Exhibition of Fancy Dances.
Admission 50c. Seats 75c. and \$1.

H. R. JACOBS' BROOKLYN THEATRE.
Cor. Washington and Johnson Sts.
Matinees Monday, Wednesday and Saturday.
H. R. JACOBS' SPECIAL COMPANY
in
QUEEN'S EVIDENCE.

AMPHION ACADEMY. Knowles & Morris,
Lessees and Managers.
Every Evening. Matinees Wednesday and Saturday.
The laughing success, **DREAMS.**

GRAND OPERA-HOUSE. Knowles & Morris
Lessee & Managers.
Edward Harrigan, in WADDY GOOGAR.

PROCTOR'S THEATRE. LATE
Evenings, FRANKIE FRAYNE, NOVELTY.
at 8 o'clock, in KENTUCKY HILL. Tues, Thurs,
and Sat.

COL. BINN'S PARK THEATRE.
This Week—
MATINEES WEDNESDAY AND SATURDAY.

COUGHLIN in her romantic drama, JOCELYN.
LEE AVE. ACADEMY OF MUSIC, Brooklyn, E.D.
JOHN IN **MUNNING**
WILD **WILD**.
 Next week—Margaret Mather.

The tale. The oddity of these subtle details is like an agreeable ragout. The author will be the most celebrated among the forgotten and despised of our time."—*Charles Monselet, Revue*.

The author of this story is not a lyrical poet, we take it no more is he a realist. His fantastic goes in the wings of tragedy. He might say that Anatole Desrozes is rather a foster child of the Furies, those bloody hounds that howled upon the footsteps of Orestes, the murderer of the great Clytemnestra, than a nursling of the white-throated Graces. But

"No remove! it is then the crime of an atheist. If ray of Christian faith penetrated the shadows, M. Anatole Desroses would pass for the Dante of the modern Inferno. As it is, he is only the Disdainer of truth, the Master of Crime." His pen has the gleam of a sword and the edge of a scalpel. It makes deep cuts into the severity of crime and dissects it, while it throws about it an aureole of whirling flashes. One sees but the more clearly, that is all! It is

the sulphurous brightness of the eye of Satan, and here is also the hand of Satan, that is, the enraged hand of M. Anatole Deostros tearing away the robe of crime and showing the human heart in its nakedness."—*J. Barbey d'Aureilly, Constitutional.*

In short, there was a chorus of eulogies, aside from the indispensable snarling of the envious, the stupid, the prudes and other small fry of journalism.

ing feeling that came over me in reading 'The Masterpiece of Crime.' There is in the analysis of emotions a metaphysical skill which spoils for me the extraordinary imaginative power of

"The author of this story is not a lyrical poet, we take it; nor is he a realist. His fantastic imagery, the things he forebodes, might say that Anatole Desrozes is rather a foster child of the Furies, those bloody hounds that howled upon the footsteps of Orestes, the murderer of his father. Or is he a child of the nursing of the white-throated Graces. But what matters the field so long as laurel grows therein?" — *Theodore de Banville, National*, 1882.

[illegible]

Sayare gave a lecture upon the "Masterpiece of Crime" in the Boulevard des Capucines. He compared the author with Hoffman and Poe, said few works on dramatic art smoothes of the psychological preparations which introduced the scene of the murder, and finally granted that the author had a little spark of genius and patted him familiarly on the back.

In short, there was a chorus of eulogies, aside from the indispensible snarling of the envious, the stupid, the prudish and other small fry of journalism.

[To be Continued Monday.]